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"CAPADOS," AND THE DATE OF *SIR GAWAYNE AND THE GREEN KNIGHT*

A word "capados" occurring twice in *Sir Gawayne and the Green Knight* has given some difficulty to Middle-English scholars. It is found in the description of the Green Knight:

Fayre fannand fax vmbe-foldes his schulderes;
A much berd as a busk ouer his brest henges,
pat wyth his hizlich here, pat of his hed reches,
Watz euesed al vmbe-torne, a-bof his elbowes,
pat half his armes per vnder were halched in pe wyse
Of a kyngez capados, pat closes his swyre,

and in the account of Gawain's preparations for his venture, where he steps on the carpet to receive his armor:

Dubbed in a dublet of a dere tars,
& syȝen a crafty capados, closed aloft,
pat wyth a bryȝt blaunner was bounden withinne.¹

Sir Frederick Madden thought "its derivation is clear, from the French *cap-à-dos* and doubtless means a hood or close cap descending low on the neck."² Another explanation has been offered. In the French epic *Fierabras*, the hero:

.I. cuir de Capadoce va en son dos jeter,
Il fu blans comme nois, boin fu pour le serrer,
Pardesus vest l'auberc qu'il ot fait d'or saffrer,³

and Viollet-le-Duc⁴ rightly considers the "cuir de Capadoce" a part of the gambison. Tyrwhitt in a note⁵ upon the "jambeux

¹ *Sir Gawayne and the Green Knight*, ll. 181-86, 571-73; cf. the description of the green-mantled giant in *Fled Bricrend*, "Und (sein Haar) auf ihm war die grosse buschige Krone einer Dorflinde, unter der eine Winterschafhürde, in der 30 Jährlinge Platz haben, Raum fände."—H. Zimmer, *Gött. gel. Anz.*, 1900, 386; cf., also, 384-86.

² *Sir Gawayne*, pp. 314, 315. F. Michel, *Critical Inquiry into the Scottish Language*, 1882, 92, has added nothing to the subject.

³ *Fierabras*, 612-14; cf. 805; Provençal version, 1001, 1138; K. Hofmann, *Rom. Forsch.* I, 118; Caxton's *Charles the Grete*, ed. Herrtage, p. 63, cf. p. 58, 27-8.

⁴ *Dict. du mobilier français*, VI, 85; cf. Joinville, *Hist. de St. Louis*, ed. Wailly, c. 52, "Getai un gambison en mon dos." On the gambison, gambison, cf. V. Gay, *Glossaire arch.*, 757; A. Schultz, *Das höfische Leben zur Zeit der Minnesinger*, 2d ed., II, 38; V. Schirling, *Die Verteidigungswaffen im altfranzösischen Epos*, 49; S. Meyrick, *Archaeologia*, XIX, 210; Du Cange, *Observations sur Joinville, Glossarium*, VII, 350.

⁵ Note to *C.T.*, 13,804.

of quirboilly" in Chaucer's *Tale of Sir Thopas*, cites passages from Froissart in which it is stated that the Saracens covered their shields with "cuir bouilli de Capadoce." F. J. Amours, accepting Viollet-le-Duc's explanation, and citing the passages of Froissart, concludes that the first of the passages cited from the Middle-English poem shows "that the capados is not a hood but a gambison reaching up to, and fitting close round, the neck. Like the snow-white garment that the knight in *Fierabras* wore under his hauberk, Sir Gawain's gambison was doubtless of Cappadocian leather."¹ I hope to show that the *capados* must be a head-dress, and cannot be the gambison.

Madden no doubt conjectured the meaning of "hood" by a comparison with similar descriptions of dress in the poem. The *capados*, like the Green Knight's falling locks, protected the back of the neck; and the Green Knight, in order that Gawain may have a clear stroke:

His longe louelych lokkez he layd ouer his croun,
Let þe naked nec to þe note schewe (ll. 419, 420);

and later, when it is his turn to return the blow, he bids Gawain,

Halde þe now þe hyȝe gode, þat Arþur þe raȝt (l. 2297).

Like the *capados* the hood is lined with *blaunner*:

A mere mantle abof, mensked with-inne,
With pelure pured apert, þe pane ful clene,
With blyþe blaunner ful bryȝt, & his hod boþe,
þat watȝ laȝt fro his lokkez, & layde on his schulderes
(ll. 153-156);

His surcoat semed hym wel, þat softe watȝ forred,
& his hode of þat ilke hinged on his schulder,
Blande al of blaunner were boþe al aboute
(ll. 1929-31; cf. ll. 878-81),

and is a separate garment, and not a part of the tight-fitting body-dress.

Hent heȝly of his hode, & on a spere hinged
(l. 983; cf. l. 2297 *supra*).

This internal evidence is only corroborated by a study of mediæval head-dresses.

¹ *Notes & Queries*, IX, 4, 308; cf. A. S. Napier, *Mod. Lang. Notes*, XV, 11.

The hood was adopted by the laity from the clerical dress at the end of the twelfth century,¹ and was, in various forms, the universal head-covering for centuries in France and England.² In the fourteenth century it was a sort of pointed bag, with an oval opening for the face. The lower part of this hood covered the shoulders and upper chest, as can best be seen in reproductions of mediaeval drawings,³ and such evidently is the "a kingez capados," with which the Green Knight's flowing hair and beard are compared. Brought closely round the head, "closed aloft," when traveling,⁴ or wishing to remain incognito,⁵ it "hinged on his schulder," when its wearer so wished. Sir Gawain's "capados" is put on after his doublet; in an Old-French book of courtesy one finds the directions, "Vous mettrez ensuite votre blanchet ou votre futaine, puis vous affublerez votre chaperon."⁶ The Latin word for the garment, *caputium*, *capitium*,⁷ was rendered in French by *chaperon*,⁸ which appears in Middle-High-German in several forms; *schaprûn*, *tshababrûn*,⁹ etc. The French word rarely appears in Middle-English,¹⁰ as the

¹ Quicherat, *Histoire du costume*, 160, 161; Du Cange, s. v. "*caputiati*," II, 167b.

² Quicherat, 160, 191, 195, 228; Viollet-le-Duc, III, 131 ff.; Gay, 330 ff.; Du Cange, s. v. "*caputium*," II, 166b.

³ Schultz, I, 175; Planche, *Cyclopedia of Costume*, 293 ff.

⁴ Alexander Neckam, *De nominibus utensilium*, "Equitaturus capam habeat . . . ejus caputium aeris minas non exhorreat, vel sudum non formidat." *Eberts Jahrb.*, VII, 63; cf. 155; Schultz, I, 305; cf. Chaucer, *Book of the Duchesse*, 1028, "Go hoodles to the drye see;" *Works of Chaucer*, ed. Skeat, I, 486. In the citation from Neckam, the hood is a part of the cloak, as in such proverbial expressions as "Mal fait la chape, qui ne fait le chaperon," Tobler, *Li proverbe au vilain*, 56, 153. But this was not the case in the fourteenth century; cf. Gower, *C.A.V.*, 4786, 4787, "Fulofte time a man hath lost The large cote for the hod;" cf. *ibid.*, 7716.

⁵ Du Cange, II, 166c; s. v. "*capucium clausum*;" *Flamenca*, 2222; 2545, 3183; *Rom. de Rou*, III, 1656, 2029; Schultz, I, 305.

⁶ Quicherat, 200. On *blanchet* and *futaine* as synonyms of *doublet*, *ibid.*, 182, cf. *C.T.* 75, 76, "Of fustian he wered a gipoun, al bismotered with his habergeoun."

⁷ Du Cange, s. v. "*caputeum*, *caputium*, *capitium*." From *capitium*, doublet for *caputium*, must be distinguished *capitium*, "opening in the upper garment, through which the head was passed," which had a semantic and phonetic history of its own; cf. Du Cange, II, 146b; Horning, *Z. f. r. ph.*, XVIII, 234; *Mod. Phil.*, III, 543, n. 4.

⁸ *Eberts Jahrb.* VII, 63; *Not. et extr.* XXVII, 2, 38. A common word in Old-French, even if Godefroy has only noted a few examples in *Dict. de l'anc. lang. franc.*, IX, 43.

⁹ Schultz, I, 305; Benecke, *MHD Wörterb.* II, 287; H.-Palander, *Mém. de la soc. néo-philologique de Helsingfors*, III, 93, 126, 190.

¹⁰ *N. E. D.* cites only one example from Wycliffe. As part of a woman's dress, worn in France in the sixteenth and seventeenth centuries (Gay, 333), when imported into England it was known by its French name, or as a *French-hood*. Cf. the translation of Perrault's "Le petit chaperon rouge," by "Little Red Riding-Hood" in the eighteenth century—1729-44 (W. F. Prideaux, *Athenaeum*, April 13, 1907).

term *hode*¹ was preferably used. That the word *capados* is not peculiar to *Sir Gawayne and the Green Knight* is evidenced by its appearance elsewhere. Jamieson in his *Etymological Dictionary of the Scottish Language*² has cited two entries from the *Aberdeen Council Records* for 1548; "vii capidocis of veluet," "Capydois," and has noted that in Aberdeen at the time of his writing, "a hairy cap generally worn by boys was known as a capiedossie," a meaning not confined to this single locality in Scotland. What seems to be a corruption of the word is to be found in a document contemporaneous with *Sir Gawayne and the Green Knight*. In the accounts of John Marreys, King's Tailor, from the twenty-ninth of September, 18 Edw. III, 1344, to the first of August, 19 Edw. III, 1345, appears the item, ".ij. capedhusts;"³ in the accounts of the General Wardrobe, for 22 Ed. III, 1348, is found the entry, "ad liniandum capedehustes Regis vij ulnas curte tele de Reynes;"⁴ and again in the accounts of Marreys from the twenty-first of December, 19 Edw. III, 1345, to the thirty-first of January, 23 Edw. III, 1349, appears, "Et ad liniandum cappedehustes tunicas supertunicas et alia garnimenta Regis—L ulnas curte tele de Reyns."⁵ One finds "captyhowse" as a gloss for "capitium" in a metrical Latin vocabulary;⁶ and is this a less distorted form of the same word as "caprowsy" in Dunbar's *Flyting*: "And ane caprowsy barkit all with sweit,"⁷ for which no rational etymon has been suggested? and is there not a further step from the original form of the word in John

¹ *Wright's Vocabularies*, 570, 23; 659, 23; 773, 35. Way, *Promptorium Parvulorum*, I, 242.

² I, 373. The word does not appear in *Extracts from the Council Register of the Burgh of Aberdeen*, ed. J. Stuart, 2 vols., 1844-48.

³ N. H. Nicolas, *Archaeologia*, XXXI, 6; cf. 141, 142, where appears the misprint, "caped-hurst."

⁴ *Ibid.*, 13; cf. 142.

⁵ *Ibid.*, 21, 143.

⁶ MS. Arundel 248, fol. 88, Halliwell, *Dict. of Archaic and Provincial Words*, I, 230, s. v. "*capados*," has merely cited the word without the Latin word of which it is the gloss. From a transcript of a few lines of the manuscript, which I owe to my colleague Dr. J. S. P. Tatlock, who informs me it is about 120 lines in length, it is evidently of the same character as those printed in *Wright's Vocabularies*, 622 ff.

⁷ Ed. Schipper, 330. Cf. the allusion to chaperon-wearing Scots, "Les Escos as caperons," in *Sone de Nausay*, 3027.

Russell's *Boke of Nurture*, where a chamberlain, attending his master's dressing, is bidden,

take hym hode or hat for his hed, cloke, or cappe de huse?¹

That the name of a country should become the name of a garment is not an unknown semantic evolution, and we can fortunately follow some of the steps of the process in this case. An essential part of mediaeval protective armor was a hood-shaped covering worn under the hood-shaped head-dress of chain-mail, or coiffe.² An adoption of the *galerus*, "chapel de cuir,"³ "chapel de comuns,"⁴ peculiar to the dress of the peasant and common soldier since classical times,⁵ it was made of felt or of leather, of the kind known from its treatment as "cuir boilli":

Fiert Renoart sor le chapel voltis;
Bon fu li feutre qui n'est un point malmis;⁶
En sont chief ot un chapel enformé
De cuir de Tarce bien bolli et serré;
Et par desore son vert elme gemé,
A xxx laz, qui toz sont boutonné.⁷
Fiert le païen desor l'iaume à esmax;
Ne lui valut ne coiffe, ne chapiax,⁸
S'il ne l'eust si bien covert
D'un fort chapel de cuir boli,
Qui son cop auques.⁹

¹ F. J. Furnivall, *The Babees Book*, p. 178, l. 909; cf. pp. cvii-cix, cxxxiii. Part II, 69, "† cape for the house."

² *Mod. Phil.*, III, 452; add Layamon, III, 267, 475, 505, "burne-hood," *Tristan Sage*, ed. Kolbing, 36, 7, "brynjuhattrin."

³ *Not. et extr.*, XXII, 2, 528; cf. "il estoient armé comme vilain de queries et de capeaus de cuir bouilli;" Artus, ap. Godefroy, II, 397.

⁴ *Eberts Jahrb.*, VI, 312. For its further development into the *chapel de fer* worn by peasants in battle cf. *Rom. de Rou*, III, 7693; *Aiol*, 5896; *Clariss*, 22437, and later generally as a light helmet cf. Joinville, *Hist. de S. Louis*, ed. Wailly, 545. Cf. *Prov. capel*; Bertrand de Born, ed. Stimmung, 19, 16; *Guillaume de la Barre*, 931, 947, 1120; also Engl. *palet, sallet, kettle-hat*; *Promptorium Parvulorum*, ed. Way, I, 273; II, 378; *Percy-Folio*, II, 582, 586, 588.

⁵ A. Pauly, *Realencyklopaedie*, III, 558; Schiller & Voght, *Die römischen Staats-, Kriegs- und Privatalterthümer*, 2d ed., 463; R. Ellis, *A Bodleian MS of Copa*, etc., 10.

⁶ *Aliscans*, 6610; cf. 4567, "Com un chapel de feutre acoveter," and on *acoveter*, G. Paris, *Rom.*, XV, 628; Tobler, *Herrigs Archiv*, CVII, 449; Viollet-le-Duc, V, 250, 259; Schultz, II, 51, fail to cite any evidence to substantiate their statements that this head-dress was made of quilted material. Cf. W. Foerster, *Sone*, 6260.

⁷ *Aliscans*, ed. Wienbeck, 76, var. "cuir de gadres." The correction of the reading "tacce" into "tarse" hardly needs comment, but cf. Schultz, I, 340, 349; F. Michel, *Recherches sur les étoffes de soie*, etc., 164, 466; P. Toynbee, *Dante Studies*, 115; Heyd, *Histoire du commerce*, II, 700.

⁸ *Aliscans*, 6494.

⁹ *Percival*, ed. Potvin, VI, 252; cf. *Chans. d'Antioche*, I, 197, n.

At a later period this head-dress was known as the *huvette*:

Que heame et coeiffe trenche, et la huvette franche;¹

a diminutive of the Germanic word OHG *hāba*, ON *hafa*, AS *hufe*,² which in its MHG form, *hube*,³ has the same meaning as the more specific word *batwāt*, which owes its name, "vermutlich, weil man diese haut auch im bade nicht ablegt."⁴ The MHG *huot*⁵ is also used in the same specific sense as *chapel*; and the derivatives of OF *coiffe*, *coife*, and *gupfe*⁶—underwent a semantic as well as a phonetic change. At a later period the *coiffe* of chain-mail was no longer used to protect the head; reduced in size, and known as the *camail*, it only covered the shoulders and the back of the neck, making one piece with the iron-plate head-dress, known as the *bacinet*.⁷ In a French document, contemporaneous with our Gawain poem, mention is made of "un *chaperon* à metre sous mon *bacinet*, de drap, de cendal, ou de satin, cousu et garni de fil de soie;⁸ and the word *how*—of which the etymology is clear—in Gawain Douglas' translation of the *Aeneid*:

Thair haris all war tukkit wp on thar croun,

That baith with how and helm was thristed down;⁹

seems to have just this special signification. The "cuir bouilli," of which the *chapel* was made, was widely used in the manufacture of various parts of the armor, and of other articles,¹⁰ and was often spoken of as "cuir de Capadoce."¹¹ One thinks at once of "damask" and "holland," of "satin"¹² and "china," of "port" and

¹ Jehan des Preis, *Geste de Liège*, 6133; cf. Froissart, *Chron.*, XI, 158, ed. Kervyn de Lettenhove; *Archaeologia*, XXI, 386. For the identity of *chapel de cuir* and *huvette*, cf. *Conquête de Jérusalem*, 2779; *Chevalier au cygne*, ed. Reiffenberg, 22449.

² Cf. Gachet, *Glossaire*, 92, 280, 26L; G. Paris, *Rom.*, III, 113; Bugge, *ibid.*, IV, 361.

³ Herbot v. Fritzlar, *Liet v. Troye*, 10350; *Lanz.*, 4539; *Frauend.*, 529, 1; Schultz, II, 56, only notes its use with the meaning *chapelier*. On this *chapel de fer*, *chapel d'acier*, *chapelier*, cf. Schultz, II, 55; Schirling, 74.

⁴ J. Grimm, *Z. f. deutsch. Alt.*, I, 137.

⁵ Schultz, II, 50; *Rolandstied*, ed. Bartsch, 8519.

⁶ Schultz, II, 51.

⁷ Viollet-le-Duc, V, 157 ff., 162-64, 248.

⁸ Gay, 99, *sub. ann.* 1386.

⁹ *Works of G. Douglas*, ed. Small, II, 257: a translation of *Aen.*, V, 556:

"Omnibus in morem tonsa pressa corona."

¹⁰ Cf., e. g., *Chans. d'Ant.*, IV, 159; Du Cange, VII, 345; *Archaeolog.*, XXVI, 399; Viollet-le-Duc, I, 383; V, 101, 105; VI, 126; Gay, 515, 516.

¹¹ Gay, 516, cites "cuir de Cahes (Tunisie)" and "à la façon de Tunes," where "cuir bouilli" is meant, but the expression had no further development.

¹² Heyd, *Hist. du Commerce*, II, 701.

"sherry," as instances of the name of a country or city, where an article originated, being given to the article itself;¹ in "ulster" and "arras" we have instances of a further development, in which the name of the material has been given to the article made of it; and to this latter category *capados* belongs. When this head-dress was made of felt, it might still owe its name to the material of which it was made, for in *Girard de Rousillon* we find the hero sitting: "Desobre un feltre obrat de Capadoine,"² a form of the word which is due to metrical exigencies, if not the word itself.³

The order in which the hero of *Sir Gawayne and the Green Knight* dons and doffs his armor shows the identity of the *capados* and hood with the *chapel*, and with each other. For the protection of the upper body a hauberk is put on over the doublet:

& syȝen þe brawdēn bryne of bryȝt stel rynges,
Vmbe-weued þat wyȝ, vpon wlonk stuffe;⁴

and finally the cote à armer, a surcoat charged with armorial bearings.⁵ The author did not have to tell his fourteenth-century readers that the *coiffe* of the hauberk was naturally drawn over the head, on top of the protecting *capados*, and on this *coiffe*—the *auentayle* of the poem⁶—the helmet was placed and fastened with the hourson, or band of embroidered silk:⁷

penne hentes he þe helme, & hastily hit kysses,
þat watȝ stapled stifly, & stoffed wyth-inne;
Hit watȝ hyȝe on his hede, hasped bihynde,
Wyth a lyȝtli vrysoun ouer þe auentayle,
Enbrawdēn & bounden wyth þe best gemmez,
On brode sylkyn borde, & bryddeȝ on semeȝ.⁸

¹ To cite only examples of English and French formations; cf. the numerous instances of formations from Latin adjectives: *dalmatique*, *parchement*, etc., the OF *corduane*, and its derivatives.

² Ed. W. Foerster, 1133; ed. Michel, p. 18.

³ Michel, *Recherches sur les étoffes*, II, 147.

⁴ 580, 581. There is no reason to render "bryne" by "habergeon," as the editor does; cf. Way, *Prompt. Parv.*, I, 220. On the epithet "blans," applied to hauberk, cf. Schirling, 33.

⁵ On the cote armour cf. 636, 2028; *N. E. D.*, s. v. "coat-armour;" Schultz, II, 58; Quicherat, 179, 207; Way, *Prompt. Parv.*, I, 95, 124; Du Cange, VII, *Dissert.*, 1 ff.

⁶ On a similar use of the word, *Mod. Phil.*, III, 542.

⁷ Cf. "garni ledit bacinet, lié, tenant et attaché avec un hourson d'estoffes de bourre, de soye, de cotton;" Lettre de 1386, *ap. Godefroy*, IV, 498; cf. Du Cange, II, 47; Viollet-le-Duc, V, 12, 112, Pl. 34; 123, Pl. 39; VI, 235, Pl. 9. It is certainly not the merely ornamental *cointise*, as stated by Madden.

⁸ 605-10.

Before his first stroke the Green Knight bids Sir Gawain

Haf þy helme of þy hede, & haf here þy pay,¹

and again, without referring to the coiffe, the author states that Gawain bent his head, showing his bare neck:

He lened with þe nek, & lutte,
& schewed þat schyre al bare,²

although it is only before the second blow that he is bidden to hold his hood in his hand. Both *capados* and *hode* are used indifferently to denote the Old-French *chaperon* and *chapel*, and the further semantic development of *capados* has already been exemplified by citations.³

But whence the epithet "king's capados," "þe hyȝe hode, þat Arþur þe razt?"⁴ The answer to this question is the final step in solving our problem. Fifteen years ago, Gollancz suggested that "the story of Gawain's adventure with the wife of the Green Knight seemed to point unmistakably to King Edward's adventure with the Countess of Salisbury, as told by Froissart. The fact is clear that there is some connection between the romance of Gawain and the romantic origin of the Garter, for at the end of the MS of the romance a somewhat later hand has written the famous legend of the Order,

Hony soit qui mal y penc.

This view is further confirmed by the use made of the same story to account for the origin of the Order of the Bath, in a ballad *rifacimento* of the Green Knight." That a part of these conclusions is a certainty will be evident from what follows.

The earliest records of the beginnings of the Order of the Garter are to be found in the *Wardrobe Accounts* of Edward III, between the twenty-ninth of September, 1348, and the thirty-first of January, 1349. Among other articles made for the king's

¹ 2247.

² 2255, 2256.

³ 2297, cf. 2247 supra.

⁴ Miss E. M. Wright in her comment on *capados* notes the Yorkshire and Devonshire dialect word *capadosha* used as adjective and adverb meaning, "excellent, splendid," "in a superior manner, excellently;" adding, "it would be in favour of the theory that *capados* is derived from *Cappadocia*, whence came the beautiful material of which it was made" (*Engl. Stud.*, XXXVI, 210). But is not the dialect word of recent coinage, used with no more reference to its real meaning than the old lady's "blessed word Mesopotamia"? In the seventeenth century a slang word for "prison" was *cappadochio*, *caperdochy*, *caperdewsie*, which has never been satisfactorily explained. Farmer and Henley, *Slang and Its Analogues*, II, 34.

person are noted a mantle, hood, and surcoat, of long blue cloth strewn with garters, "Clamadis supertunice, et capucii pro corpore Regis de panno longo blueto poudrato¹ cum garteriis."² It was the custom of the king to distribute robes and habits to members of the royal household,³ and although the earliest record of such a distribution of the livery of the order is in September, 1351,⁴ subsequent entries in the records are frequent.⁵ The mantle was not always given by the sovereign, but the material for the surcoat and hood was regularly granted.⁶ In the history of the order we find that the material and fashion of these garments constantly changed;⁷ those worn in the time of Edward III conform in every way to the details given in *Sir Gawayne and the Green Knight*. In the earliest records cited above, the surcoat and hood made for the king were of blue cloth; but in 1363 the Sovereign's and Companions' were sanguine in grain:

Militibus de Societate Garterii ad robas sibi contra festum Sancti Georgii de dono domini Regis faciendas et furrandas, et capucias earum liniandas, viz. cuilibet eorum quinque ulnas panni sangueni in grano et unam furruram de CC. ventris miniveri.⁸

The color of the material varied, the *Wardrobe Records* are scanty and fragmentary,⁹ and this is the only instance preserved from the reign of Edward III, when it is red, as is the case with Gawain's surcoat:

Be gordel of þe grene silk, þat gay wel bisemed,
Vpon þat ryol red clope, þat ryche watz to schewe.¹⁰

The same color "sanguine," appears in the *Wardrobe Records* for 13 Richard II,¹¹ and scarlet appears in the 21¹² and 22¹³ Richard

¹ Cf. Du Cange, s. v.; W. Gregor, *Poems of Dunbar*, III, 18.

² Harris Nicholas, *History of the Orders of Knighthood*, I, 12; II, 339, App., vi.

³ *Ibid.*, II, App., vi, vii, xvi, xvii, lii*-liii*. On custom cf. Schultz, I, 186, n. 3, 318; Way, *Prompt. parv.*, I, 87, 308; Du Cange, VII, 347, 357.

⁴ Nicholas, I, 25.

⁵ *Ibid.*, II, App., xvii ff.

⁶ *Ibid.*, II, 339.

⁷ If not yearly, as stated by Ashmole, *Institutions, Laws and Ceremonies, of the Most Noble Order of the Garter*, 1715, 160.

⁸ Nicholas, II, 347; Ashmole, 160-161.

⁹ Nicholas, *Archaeologia*, XXXI, 134 ff. Perhaps it is not too bold to conjecture that in 1351 the Companions' robes, of which the material is not noted in the accounts (Anstis, *Register of the Garter*, I, 105), were of red velvet as those of the king (*Arch.*, XXXI, 136; cf. 163).

¹⁰ 2035, 2036.

¹¹ Anstis, I, 6, n. d.; Ashmole, 164; Nicholas, II, 344, notes 7 and 8.

¹² A dubious instance, Nicholas, II, 344, n. 7.

¹³ Anstis, I, 13, n. f.; Nicholas, II, 344, n. 7.

II, but in these instances the hood was lined with cloth of a different color, and with fur, as was the case in the earlier record,¹ and in *Sir Gawayne*. If in the poem the knight's surcoat and hood are lined with ermine "blaunner,"² instead of miniver "pured gris," "gris and gray,"³ as in the *Wardrobe Records*, where only royal garments are purfled with ermine, it must be noted that only the richer fur is mentioned in *Sir Gawayne*.⁴

There was good reason why the hood of the Garter in the time of Edward III should be lined with fur, like that of Gawain; as it was the very year of the founding of the Order that a chronicler notes among the spoils of the French campaign, dispersed through the land, "vestes, furruras,"⁵ while in 1362 the king thought it necessary to pass a sumptuary law forbidding the wearing of furs, except by the very wealthy of the nobility.⁶ And does the author compare the Green Knight's hair and beard to the "king's capados" to distinguish it from the small, effeminate hoods, against which some of the chronicles of that time cry out?⁷ It is to be noted that, like the "capidocis" in the Aberdeen records, the hood of the Garter at a later period was made of velvet.⁸

I hope I have shown the meaning of *capados* and its derivation, to discard without comment the potential French "cap-à-dos,"

¹ A notable exception to this rule is 34 Ed. II, when the surcoats were black, and the hoods lined with scarlet cloth; Anstis, I, 42, n.; II, 50; Ashmole, 167; Nicholas, II, 344, n. 8., 347.

² Kaluza's correct explanation of *blaunner* as "white-black," i. e., ermine (*Libeaus Desconus*, 136, 137) is confirmed by Du Cange, who notes that the nature of the fur "a donné sujet aux héralds de blazonner l'hermine d'un seul nom, sans exprimer le blanc et le noir" (*Glossarium*, VII; *Dissertations sur l'histoire de St. Louis*, 3); cf. *Queen Elizabeth's Academy*, ciii, 100; *N. E. D.*, s. v. "ermine," 2 and 4. Cf. "Das Hermelin . . . hat seinen Namen, OHG harmo . . . augenscheinlich von der Farbe seines Winterfells erhalten und heisst der 'Bereifte, Schneeweisse,'" L. Laistner, *Germ.*, XXXI, 426.

³ Anstis, II, 50, 55; Nicholas, II, 344; cf. 37 Ed. III, c. 12, where privileged nobility "usent a lour volunté forspris ermynes," etc.

⁴ Cf. 155, 573, 856, 1931. The "pane," "pane of bryzt blaunnier" (154, 855, 856) is not "cloth" in either case, or "counterpane" in the second instance, as the *N. E. D.* would have it, but "furs" in the general sense, to be entered under pane. Cf. Schultz, I, 357; Way, *Prompt. Parv.*, 381; Du Cange, *Diss.* 3; *Eberts Jahrb.*, VI.

⁵ *Chronicon Angliae*, ed. E. M. Thompson, 261; cf. xxxiv.

⁶ 37 Ed. III, ch. 10-12. Cf. *Chron. Angl.*, 53, "ut nulli pannis pretiosis aut pellura uterentur."

⁷ *Eulogium Historiarum* (1362), III, 230; cf. xli, "Habent etiam capucia parva sub mento stricta modo mulierum." Cf. Knighton, *Chron.*, II, 57-59.

⁸ Nicholas, II, 347.

invented by Madden,¹ the allusions in the poem to the Order of the Garter, and the other evidence which I have pointed out confirm the generally accepted date² of the last half of the fourteenth century, or more precisely between the foundation of the Order of the Garter, and the death of Edward III (1348-77). Gollancz's primary suggestion of a connection between the adventures of Gawain with the wife of the Green Knight, and Edward's wooing of the Countess of Salisbury, as told by Froissart,³ does not bear close scrutiny. The episode in the poem is a "test" story⁴ in which the woman makes all the advances; in the chronicle the rebuke the king received from the countess, whose virtue he assails, is the main point in the story,⁵ that which appealed to the popular fancy, and found expression in ballad,⁶ story,⁷ and play.⁸ Although it may well be that this story, and Froissart's further account⁹ of the jousts instituted by the king in honor of the countess in 1342, may have been the source of the traditional account, explaining the name and origin of the order, with which she was first connected in the *Historia Anglica* of Polydore Virgil, which appeared 150 years after the founding of the order.¹⁰

The author of the *Green Knight* has, in the main, followed his French source, an episodic poem;¹¹ he was too much of an

¹ Cf. Bradley's citation of an OF *ombrière*, a word which has never been glossed, as the source of the ME *umbrere*; Bradley-Stratmann, *Middle-English Dictionary*, 708.

² Cf. A. H. Billings, *A Guide to the English Metrical Romances*, 166, for bibliography.

³ *Chron.*, II, 59; III, 455, 467; IV, 122; XXIII, 101; cf. G. Liebau, *König Eduard III von England und die Gräfin von Salisbury*, 8-17.

⁴ I. e., of chastity. The third blow that "seuered þe hyde" is like the mantle on Craddocke's lady: "Vpp att her great toe/itt began to crinkle and crowt" (Child's *Ballads*, I, 273; cf. 260, n.), and in both cases confession redeems the minor fault. Compare, also, the first failure of Gawain to don the "test" glove in Heinrich von dem Türlin's *Cröne*, Child, *ibid.*, 266, note. The indebtedness of this episode to the adventure of Gawain with the sister of Guigambrésil in Chrétien's *Perceval* is not apparent; cf. G. Paris, *Rom.*, XII, 378; J. Weston, *Legend of Sir Gawain*, 96.

⁵ Cf. Liebau, 128.

⁶ Liebau, 116, 129, 130; cf. 131, 136.

⁷ Liebau, 26-58, 75-92, 131, 137; *Herrigs Archiv*, CVIII, 134-36, 138; Bolte, *Z. f. vergl. Lit.*, N. F., II, 369.

⁸ Liebau, 68-75, 92-116, 121-25, 137, 144 ff.; *Herrigs Archiv*, CVIII, 136-38; Bolte, *l. c.* Liebau, *König Eduard von England im Lichte europäischer Poesie*, 26-35.

⁹ *Chron.*, II, 121.

¹⁰ Nicholas, I, 17, 18; Libeau, 21-25.

¹¹ G. Paris, *Rom.*, XII, 379; *Hist. litt.*, XXX, 78, 72; Weston, *Legend of Sir Perceval*, I, 283 ff.

artist to change the traditional "gordel" of protection¹ into the garter of the order. The allusions in his detailed descriptions of Gawayn's attire would be evident in the court circle, of which he was clearly a member. How superior to the procedure of the contemporary author of *Winnere and Wastoure*, whose intention is all too apparent, in his double use of the "gartare of Ynde," and his translation of the motto, "Hetyng haue the hathell at any harme thynkes."² In the same way the ballad of the *Green Knight*,³ whether it had its source in the Middle-English poem or in an independent version, is bare of all detail; the fanciful allusions have become a deliberate explanation of a custom of the Order of the Bath; the "Gordel of pe grene silke"—symbolical token of magical powers⁴—has become the white silk lace, one of the insignia of a carpet knight.

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¹ Originally a shirt; cf. Grimm, *Deutsche Myth.*, 3d ed., 1052; Uhland, *Schriften*, I, 183; II, 61; VII, 307; F. Settegast, *Quellenstudien zur galloroman. Epik.*, 68; Jones and Kropf, *Folk-Tales of Magyars*, 353; Weston, *Leg. of S. Gaw.*, 100; Zimmer, *Z. f. d. Altth.*, XXXII, 319, 321 ff., 465. On protective rings and stones, cf. Child, *Ballads*, I, 189, 190, 201, note; II, 61, 318; V, 183, 287; K. Smith, *Amer. Journ. of Phil.*, XXIII, 268, 269, note; A. L. C. Brown, *Iwain*, 128.

² W. and W. in *The Parlement of the Thre Ages*, ed. Gollancz, 1897 (Roxburghe Club), W. and W., 62, 94. On the proverbial use of the motto prior to Edward III, G. Liebau, *Herrigs Archiv*, CVIII, 134.

³ *Percy-Folio*, II, 56.

⁴ On green as the color of the clothes of unearthly beings, cf. F. Liebrecht, *Gervasius von Tilbury*, 121, 177; J. G. Frazer, *Golden Bough*, 2d ed., II, 78; *Adonis, Attis, Osiris*, 138. On the green cloak of the giant in the Irish analogue, *Fled Bricrend*, cf. Zimmer, *Gött. gel. Anz.*, 1900, 333, 334; without accepting the conclusion that the description of the giant is modeled on that of a Norseman, *ibid.*, 336, 337.